

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., No. 441.

NEW YORK: SATURDAY, JUNE 11, 1887.

PRICE TEN CENTS.

## The Monument Dedicated.

The most important event yet recorded in our theatrical progress occurred on Monday, June 6, 1887, when the men and women of the dramatic profession assembled in the presence of thousands of interested spectators at Evergreens Cemetery to reverently dedicate the Actors' Monument to the memory of the dead. It was an occasion unparalleled in the annals of the stage, not only because of the vastness of the gathering and the solemnity of the services, but for the fact that the players—proverbially generous in their charity for others

vated, the Long Island Railway and the surface cars, wending their way through the winding avenues of the cemetery to Prospect Hill, on which the Fund's plot is situated. It is the finest site within the grounds and the largest enclosure in the vicinity.

The plot fronts a driveway that runs parallel with the outer boundary of the cemetery. The rear looks upon a slope that gently descends to a pretty lake. On one side is the lot belonging to the lamented ex-Treasurer of the Fund, Samuel Colville, while on the other is a spacious lawn. There are now eighteen graves within the plot, and all are marked by

sections. The date of erection and the letters "A. F. A." in monogram form are cut in relief beneath the first and second sections. The third foundation stone bears the letters "A. F. A." The four sides of the base are highly polished. Each will contain an inscription; but two sides have yet been inscribed. The front presents the following words:

In Loving and Reverent Memory of many votaries of the Stage, whose ashes are buried near it, this Monument was placed here by the Actors' Fund of America, June, 1887.

"The benediction of these covering heavens  
Fall on their heads like dew."

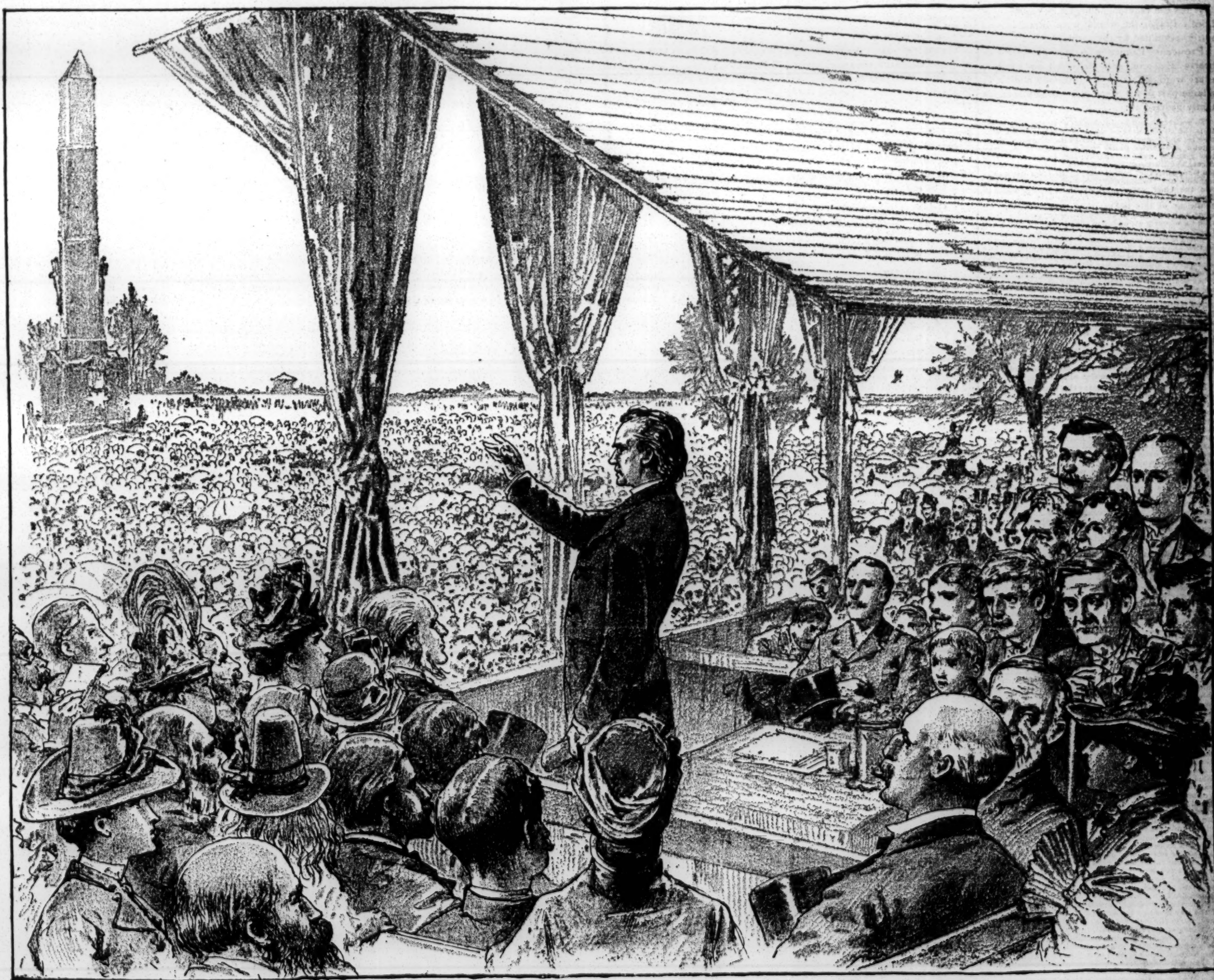
and these tastefully decorated the monument.

There also hung upon the front of the shaft an appropriate design contributed by the veteran manager and actor, Gabriel Harrison. It bore the inscription, "We Honor Those who Have Honored the Profession," and was flanked on either side by two smaller white bannerets with the words "Comedy" and "Tragedy." Upon the base of the monument rested a floral triangle, sent by the Knights of Pythias. Palms and tropical plants also graced the polished base, while floral shields, crosses, crowns and anchors on the several

of the profession as could not be accommodated on the stand; but as it was found impossible to differentiate in the great assemblage, the restriction was eventually removed and the general public allowed to enter.

President A. M. Palmer and the Rev. Dr. Houghton, Edwin Booth and William Winter arrived in carriages just before three o'clock. As Mr. Booth mounted the platform a murmur of applause ran through the assemblage, which he acknowledged by removing his hat.

By this time the stand was crowded. The speakers and the Trustees of the Fund, who wore red roses instead of badges, were seated



DEDICATION OF THE ACTORS' MONUMENT, EVERGREENS CEMETERY, JUNE 8, 1887.

[DRAWN BY MATT MORGAN.]

—were come together to commemorate the completion of a noble and enduring work that should honor alike the living and the dead. The exercises were singularly impressive, being marked by simplicity and devoutness.

The day dawned threateningly. Throughout the morning the sky was leaden, and it was feared a storm was brewing. Fortunately the rain held off until after three o'clock, the hour when the services were announced to begin, and the shower that then occurred was happily light and of brief duration.

As early as half-past one visitors began arriving in great numbers by the Brooklyn El-

uniform granite headstones bearing the names of the interred. On Tuesday flowers bloomed above each mound. From front to rear and right to left the plot is bisected by cemented walks at the ends of which are iron seats. A substantial iron and granite fence encloses the whole.

In the centre stands the shaft, which is the most commanding monument in Evergreens. There is nothing ornate about it; the design is admirably appropriate to the purpose for which it was intended. From foundation to pinnacle the distance is 45 feet. The stone above the base is divided into three

On the reverse side appear these lines, which were composed by Mr. William Winter:

Here, to your eyes our earthly labors done,  
We who played many parts now play but one.  
We knew the steps; could give the viol breath—  
But now are only monitors of death.  
Yet, even thus, our relics may impart  
A truth beyond the reach of living art.  
Teaching the strong, the beautiful, the brave  
That all life's pathways centre in the grave;  
Bidding them live, nor negligent nor fond,  
To bless this world, yet ever look beyond.

Miss Annie Wood, who displayed an active interest in the undertaking from beginning to end, had obtained gifts of large floral pieces from various New York and Brooklyn florists,

sides produced an elegant effect, relieving, to a considerable extent, the white of the marble and setting off its surface to great advantage.

A few yards to the left of the plot and facing it was the platform for the speakers, invited guests and members of the press. It seated about 350. Back of this, somewhat close to the plot, was a smaller stand for the chorus and band. Both were draped with vari-colored bunting and crimson velvet, fringed with silver. The plot—the sward of which was protected from injury by canvas cloths—and a space roped off directly in front of the speakers' platform, were reserved for such members

in the centre of the platform, with the representatives of the press in an enclosure on their right hand and the invited guests behind. From here the vastness of the gathering could be seen. It was estimated that twelve thousand people were present, one thousand of whom were connected with the stage. There were delegations of Elks, Knights of Pythias and other organizations, and hordes of non-professionals from New York, Brooklyn and Long Island towns. Several photographers turned their cameras on the multitude from the outskirts and artists for the illustrated papers made sketches of the scene.



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[CONTINUED ON TENTH PAGE.]







Sid C. France held the boards at the Academy all last week, playing to fair business. The season at this house was brought to a close. It has been a prosperous one, and Manager Williams has every reason to congratulate himself.

Sam'l of Posen was the attraction offered at Harris' last week. Business fair. The Boy Tramp, 6; Bound to Succeed, 12.

The Casino Museum continues to do its share of what business is being done.

The attaches at the Bijou are to have a benefit 13. John Sawyer has bought a half interest in the Casino Museum.

A miniature Japanese Village at present occupies the Grand Central Rink building.

Scribner and Clements' Circus is circulating among our suburban towns.

Mr. J. Magee has engaged to play Uncle Tom in E. M. Gottlieb's co.

George Walker, of the Academy, has gone to Philadelphia, where he will spend the Summer.

John Howard made quite a hit as the jailer in The Bat.

Maud Midgely has closed her season with the Belle Moore co., and is resting at her home in this city prior to her appearance at the Pyralis.

Walter Osmond at the Opera House, 27.

Manager Chaslet says that when the changes at the Opera House are made the seating capacity will be 2,000.

The galleries are to be extended for chairs and to the stage. There will be six boxes on each side of the stage, three stories high. Each box will accommodate six people, two in a row. The entrance will be decorated in a new style, and the walls covered with a bright fresco of classic styles. The ticket office will be in the centre, thirty feet back from the entrance. This will be finished in hard wood, with beveled plate glass in the windows. The upper dome will be decorated in mosaic art, and the rails in front will be of brass, silver-gilt.

## CALIFORNIA.

### LOS ANGELES.

Grand Opera House: Mme. Janish played to small houses week of May 23, when she appeared in Princess Andra, Camille and Violins. Madam had a most excellent impression, and the small houses were due to counter-attractions. Lewis Morrison opened in A Celebrated Case 30, which was repeated 31. He will also be seen in The Valley Slave, Last at West and Not Guilty. Sully Selby, W. J. Scaran, and J. J. O'Connell and Osborn's Harbor Lights co. 30; Held by the Enemy 27, week each.

### SAN JOSE.

California Theatre (C. J. Martin, manager): Frederick Ward played to a last audience week of May 23; fair and good. Richard III, new fair house 28. The support especially good. Eugene Blair was good and the entire performance gave full satisfaction.

Item: Mrs. J. G. Saville and her sister, May Gallagher, have come here last. Winter in San Jose. They are daughters of Mr. J. C. Gallagher, dramatic editor of the New York Daily News.

### SAN BERNARDINO.

Opera House (Plato, Lecher and Hyde, managers): The McKeanes' Comedy Co. May 25; fair and good. The George Woodhouse comb. presented The Two Orphans and Among the Pines to good houses 26-7. Performances very satisfactory. The Perry-Davis Concert co. 28; pleasant entertainment to good house. This co. is composed mostly of amateurs from Los Angeles.

### COLORADO.

#### DENVER.

Perhaps it was just as well that the Devil's Auction contract for a week at the Tabernacle was limited to four nights and a Wednesday matinee by the appearance of the Bernhardt last week, as it didn't do an excessively prosperous business. The opening was immense, but after that the houses were only medium.

The matinee was very small. On the whole, the week was stronger than any previous one. I mean the principal character portion. The scenery looked fresh, the ballet well dressed and fairly good in its movement, and some of the specialties exceedingly clever, namely the Caracallas, gymnastics, the juggling, also the Salomonys, acrobatic dancers. The co. left for Colorado Springs this (Friday) morning, where it closes week. Pueblo is visited Monday, then a Leadville engagement of five nights is played—this is the longest, I believe, that a first-class attraction has ever put in in the Carbonate Camp. Usually the limit is two or three nights. Leadville has never had the Auction, though, and I'll wager 'twill do a rattling business. The co. reaches the Bushy Branch Theatre, Frisco, 27, Greeley, Chrysen, Salt Lake, Sacramento and Stockton will be visited respectively.

The veteran Coup's horses have returned from a fairly remunerative mountain trip, and are nightly being sent by pretty good crowds at the Rink. The Elliotts, bicyclists, Grafs, crows, and Mlle. Eichellette, with her monkeys, are being exhibited in conjunction with the horses. The Coup has shown here. He takes the outfit into Kansas.

A clock, said to be a marvel in mechanism, is the attraction at Music Hall. I've heard that Adelaide Randall and her opera troupe are coming for a season.

Sarah Bernhardt opens at the Tabernacle to-night with Camille. Her matinee to-morrow is Frou-Frou (last time played here, professionally, by Rhea, three years ago) and at night she will make a specialty of us by Miss Davenport. The first day of the advance sale nearly \$5,000 was taken in. Hopes of money will leave the town with the "divine Sarah's" departure. Mrs. Langtry has a hard case to follow. She will believe the "Lily" will hold her own. There's this difference between the Frenchwomen and the Englishwomen's prices: the former asks \$3 for the best seats, and the latter \$1.50. Of course the Bernhardt's are in the difference, provided she doesn't spring anything like the Omaha affair upon us. We want no burlesques. Ignazio Martiniotti and his bewitching little spouse, Edith Muriel, are indeed a clever pair, and have supplied "a long felt want" in the Auction. When I saw Ignazio's Toby, and thought of the party, John Dyllon, who performed the part when the Auction was here last I shook hands with myself in congratulation of the change.

Quite a sprinkling of theatrical folk was seen about the Tabernacle Monday night. Manager Yale and Representative Murray, of the Auction; Agent Hunter, of the Rag Baby; Frank Bailey, of the McFadden Uncle Tom co.; Mr. Reynolds, who pilots Mrs. Langtry; Edgar Strakosch, who has been a couple of weeks, for Bernhardt. I was looking for Harry Kane, but he had probably gone to besiege a few one-night stands East of here, which Rhea and her troupe are to follow.

An agent for John Robinson's Circus was here lately. It comes July 4.

The Auction's own cars are in St. Paul. "If it wasn't for the law" case came here, and here. Manager Yale says, however, that the railroads are sitting things in some sort of shape, so it isn't so bad.

Mrs. Langtry's engagement at the Tabernacle is for three nights and a matinee.

The Rag Baby co. has a rest of week of 6. McNish, Johnson and Slavin have cancelled week of 7, I hear. Jefferys Lewis week of 20.

Bernhardt is domiciled at the Albany.

It was a relief to me to find that Louise Dempsey was with the Auction. I couldn't have stood on Kias More or something similar again. Miss Earle is her successor. She (Miss Earle) possesses a better voice and her selections aren't so nauseating.

Roland Reed is in St. Paul, having played Colorado Springs, Pueblo and Canon City.

Rag Baby closes here and goes direct to New York.

Mr. and Mrs. Martiniotti were seen before on the Tabernacle stage in The Auction. They are now with the Herr Grafs and Mlle. Eichellette, who are now with the Coup Show, left Hallen and Hart here.

W. J. Gilmore is reported to have arrived in town yesterday.

'Tis said Bernhardt departs from these shores at The Auction advertises like a circus.

### CONNECTICUT.

#### BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Julia Anderson opened a short season May 20 in her new play, Inez; or, A Wife's Secret, by Robert Johnson. The piece is somewhat different from the conventional society dramas, and affords the star a great opportunity to display her emotional power. It has an interesting plot and some very exciting situations. Miss Anderson was ably supported, as the cast shows, at a first presentation (matinee); the audience was small but appreciative. The star was called before the curtain. The cast:

Count Bretonno..... Wellwood Lee  
Lord Lintore..... Charles Thornton  
Guards (Spanish Adventurer)..... Geo. A. Weller  
Bertie Leigh..... Walter H. Crosby  
Jeremiah Battersman (Butler)..... Fred Warren  
Pablo..... J. A. O'Byrne  
Officer..... Charles A. Fox  
Florence Linton..... Anna McGregor  
Lady Lintore..... Kattie E. Hawley  
Julia Anderson..... Julia Anderson

Inez, a Spanish girl of noble birth, is enticed into a secret marriage by Bretonno, a villainous count, through the intrigues of Guards, a Spanish adventurer. Bretonno abandons the fair signorina and flees to Salva. Some years later she is seen by him, and he is forced to marry the wife of Lord Lintore, an English nobleman. The count reappears on the day of the wedding fête. In

this scene occurs one of the intensely interesting situations of the play. The count tries to make Inez his accomplice to gain the hand of her sister, Florence, who is immensely rich; but rather than sacrifice her to such a villain, she betrays him, whereupon he attempts to kill her, but is prevented by the timely arrival of her husband and his guests from the hunt. Lord Lintore and Lady Inez visit the Coliseum, Rome, when the count turns up again, this time meeting Guards, whom he kills, and is discovered by an officer secreting the body under a fallen wall and arrested while in the act of shooting to try to make his escape, and is shot by an officer, thus carrying the secret with him to the grave.

Items: In conversation with Manager Frank Brooker, he said: "I am thoroughly satisfied with the piece, and will run it next season. I am indebted to Messrs. Frank Brooker, Frank Cooper and Willard Lee for courtesies."

### NEW HAVEN.

Bennett's Opera House: Lottie Church drew well first half of week of May 30. For the remainder crowded houses that gave little evidence of the lateness of the season enjoyed a real treat in Lizzie May Ulmer in Dad's Girl. The play is well constructed upon an admirable plot, and the support was very good. Charles Steadman, for his work as a falling, food old man, is worthy of special mention! This week, Dan McCarthy, three days; then Kittie Coleman.

### DELAWARE.

#### WILMINGTON.

Academy of Music (Proctor and Soulier, managers): A Checked Life co. closed the season at this house to fair business week of May 30. During the Summer the interior of the house is to be handsomely decorated and frescoed, the management having accepted some very elaborate designs. The stage is to be remodelled and furnished with new scenery and appliances and new ventilation apparatus put in. The season just closed has been very satisfactory to the management, business having been more than fair. The house reopens about August 30.

### DISTRICT OF COLUMBIA.

#### WASHINGTON.

There was a tolerably fair business at the theatres in spite of continued wet weather. The Mikado will be given next week at Alhambra. Next, Giorio-Giorio. Letitia Frick joins the co., appearing, I suppose, in the title role.

Dockstader's Minstrels drew very well at the National. The Summer opera season opens this week with the Fitzgerald co. in Nason. The co. does not include all of the names first given to the public. Lillie Grubb is one of the missing ones. The cast of Nason is as follows:

Nason Patis..... Clara Lane  
Nelson de L'Enclos..... Helen Youniss  
Malatesta..... Helen Youniss  
Gaston..... Mary Greenwood  
Marquis d'Aubigne..... Wm. F. Proette  
Marquis de Marillac..... Harry Standish  
Abbe..... S. Greenleaf  
Hector..... Edward Gervaise

A Night in Venice is in preparation. Bound to Succeed at Harris' this week.

The Roths, Fannie Bloodgood, Allie Smith and George Blake among the new people at Krasan's. Giorio-Giorio, the new play, is being produced by Krasan. They are engaged with Mm. Janssuech for another season.

### GEORGIA.

#### ROME.

Opera House (J. S. Jones, lessee and manager): Next season will be the dawn of a new era of theatricals in the city. Mr. Jones has associated with him P. O'Brien, of Birmingham, Ala., who will make for Rome a careful selection of the best companies visiting the Southern States. The house is now undergoing a thorough renovation, which will add material comfort to both actor and patron. In connection with Mr. Jones your correspondent learned that dates had already been arranged with Mlle. Rhea, Helen Danvers, Mrs. D. P. Bowers, Jefferys Lewis and other celebrities. Every indication is that the season will be the most successful and brilliant in the history of Rome.

### ILLINOIS.

#### ROCKFORD.

Opera House (C. C. Jones, manager): Pinafore was again presented by the home co., assisted by Mrs. Louis Falk, May 31 and June 1. Fair houses. Jefferys Lewis, 2-3; J. J. Forst-Me-Not and Clothide. Small houses. This closed our season.

### KANSAS.

#### ARCADIA.

Opera House (H. C. Clarke, manager): F. Wright Denney, assisted by a co. of amateurs, in Mlle. Heart 3. Good house; best of satisfaction. Mr. Denney appeared as Phidias.

### LOUISIANA.

#### LOUISIANA.

Opera House (R. L. Allen, manager): There has been rather a dearth of amusements at this point up to the past week. Eunice Goodrich (one of the most charming of actresses) opened the week May 30 with Rose Dale. At 8.15 there was no standing-room in any part of the house, except in the main aisle, which is always kept vacant for persons passing out and in. Boarding-school was presented 31. The first night 12,000 was taken. 30; 31, Saturday matinee, East Lynne; evening, Wanted A Husband. At each entertainment not only Miss Goodrich and her right bow, Mr. McCann, but the entire co. made a decided success.

Last Monday morning carpenters began work on our Opera House to arrange it so as to increase its seating capacity about fifty. The house is also to be papered, painted and otherwise improved, which will of course make it much more pleasant, especially as regards the addition of seats, as the writer was one of the many compelled to take a standing position during the presentation of Rose Dale. We have not yet been able to bring about the change of ladies removing their hats and bonnets during the performances, although many are anxious to have it done.

Howard Opera House (W. K. Walker, manager): Zozo played to the smallest houses of the season 8-9.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Wilber Comedy co. May 30, week, to nearly the full capacity of the house.

### INDIANA.

#### INDIANAPOLIS.

The only house in the city that has been open for two weeks is the Museum. The attraction was Davy Crockett, by Edwin Mayo.

Several years ago this letter christened Collars and Cuffs a "gents' furnishing play," and the same has followed it over the country.

Fanny Dean was member of the old-time Metropolitan Stock co. and claims Indianapolis as her home.

Professor Morris, of dog-show fame, has been in the city for several days. The present season has been better than ever, and he is correspondingly happy.

After filling a few dates he will return here and send his stock to the country for the Summer. He will be located here and will run his show by telegraph next season.

John E. Franklin, who has been agent for Martin Golden for thirteen years, has signed for next season with J. M. Gilbert and the Belle Gilbert co. He will act as general business manager.

Edward Morris, of the Gus Williams corps, entertained distinguished visitors from 21, to bring no other than his principals, Gus Williams and John Robb. They were met on arrival by the Bandits and a hand-organ. Camp Williams at Broad Ripple, was named in honor of the event. Williams was en route to Frisco, where he will play a long engagement of One of the Finest, Oh! What a Night! and Keppler's Fortunes.

Edward Morris, of the Museum, is arranging for a benefit to occur in the near future.

There is no apparent let-up in the Museum season. George A. Dickson and Julius Cohn have arranged with Prof. Barclay Walker to give a series of lectures of his new opera, Magnifico, which scored such a success here in May.

O. H. Hasselman will start for New York 8. His Eastern office will be in the Star Theatre building.

Buckley's Opera House (J. L. Brodick, manager): Business has been very quiet for the last four weeks. The Waite Comedy co. opened for a week, May 30, and drew only medium houses at low prices.

### PORT WAYNE.

Things theatrical are decidedly quiet at present. The theatres are being renovated and put in shape to resume business about Sept. 1. Considerable work is being done on the Academy of Music in the way of enlarging the stage and decorating the auditorium. Several sets of new scenery will be added.

Sells Brothers' Circus is billed for 16.

### IOWA.

#### CEDAR RAPIDS.

Opera House (Nixon, Albert and Looney, managers): The theatrical season closed here last week with the such co. The season has been fairly prosperous, and the management and combs, despite the reported hard time in the West the past year. Bookings are coming in very favorably for next season.

Personal: Annie Robertson Naxon, of the New York Journal, visited her husband, Local Manager Harry C. Naxon, for a few days recently.

### KEOKUK.

The season closed with appearance of Amberg's Thalia Opera co. The Beggar student was presented to a large audience.

### DAVENPORT.

Burtis Opera House (A. C. Man and co., managers): Sheehan and Coyne cancelled May 28. The reason given was the illness of Mr. Coyne. The Thalia Opera co. was secured unexpectedly for 30-31. The Beggar Student and The Bat drew good houses. The performances were very satisfactory.

### KANSAS.

#### WICHITA.

Garfield Opera House (Ennis and Young, managers): This house was reopened May 31, the stock co. producing The Queen of Hearts. The Garfield and Young appeared in neat and taking specialties.

New Main Street Theatre: This house was opened 30-31. The Queen of Hearts, the Garfield and Young appeared in neat and taking specialties.

Area: Barrett's Circus comes 14.

Items: Wichitans will be well supplied with amusements this Summer. The Garfield and Young appeared in neat and taking specialties.

### PARSONS.

Opera House (L. L. Baird, manager): Stetson Dramatic opened a three nights' engagement 6 with The Olive Branch.

### TOPEKA.

Grand Opera House (J. M. Barron, manager): Charity Minstrels (home talent), May 27. The social positions of those who took part, as well as the charitable object for which the performance was given, succeeded in drawing out an enormous audience, who went away very well pleased. The contortion act of F. C. Hall was a surprisingly good performance, and the singing of Ruby Lafayette was a most deserving of praise.

Area: Barrett's Circus 30, to the largest circus crowd ever seen in Topeka. The Garfield and Young appeared in neat and taking specialties.

Crawford's Opera House (L. M. Crawford, manager): W. C. Carney's illuminated Rocky Mountain View 30-31. These views, as the name indicates, were excellent representations of wild Western scenery, and were as fine an exhibition of the kind as I have ever seen.

Area: Barrett's Circus 30, to the largest circus crowd ever seen in Topeka. The Garfield and Young appeared in neat and taking specialties.

### FORT SCOTT.

Opera House (W. P. Patterson, manager): E. T. Stetson and Hanni M. Ingham, supported by a fair co., opened 30-31. The Queen of Hearts, the Garfield and Young appeared in neat and taking specialties.

Area: Barrett's Circus 30, to the largest circus crowd ever seen in Topeka. The Garfield and Young appeared in neat and taking specialties.

### KENTUCKY.

#### PADUCAH.

Morton Opera House (John Quigley, proprietor): Nellie Free co. May 30, week; to crowded houses.

Area: Robinson's Circus, 26, two performances to crowded houses. The Garfield and Young appeared in neat and taking specialties.

### OWENSBORO.

Opera House (Conway and Smith, managers): Gilday's Collars and Cuffs comb. appeared May 29-30 to medium houses. The Garfield and Young appeared in neat and taking specialties.

Area: Robinson's Circus, 26, two performances to crowded houses. The Garfield and Young appeared in neat and taking specialties.

### MASSACHUSETTS.

#### LYNN.

Music Hall (James F. Rock, manager): Atkinson and Cook's Dramatic co. in Love and Money, May 31, to a crowded house. Liberti, Mrs. H. M. Smith, Mrs. Saxon and others appeared at a complimentary benefit tendered to a local pianist. Fair sized audience. This closes the regular season of the Summer the house will undergo more improvements.

Through the courtesy of Manager Charles Cook, I saw a trial performance of Joan of Arc at the Academy of Music, a very fine production, crowded with people of taste and culture. General N. P. Banks was a prominent figure, as was also Floy Crowell, who threw a beautiful bouquet of flowers to Miss Banks.

Gilmore's Opera House (W. C. Le Noir, manager): Arranged to present a new play, The Queen of Hearts, Pinafore 9-10 by the Springfield Opera Club. The advance sale already amounts to over \$600, and the prospects for an artistic and financial success are excellent.

The costumed actors of the Temperance co. as Dockstader's Minstrels, underlined for 11, cancelled.

Muse: The silence and darkness which prevailed early last week was broken 4, when Manager Arnold opened his Summer season with a new play, The Queen of Hearts, Pinafore 9-10 by the Springfield Opera Club. The advance sale already amounts to over \$600, and the prospects for an artistic and financial success are excellent.

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The Lodge of Elks was organized in Springfield, quite a number from this city desire to join. They were, of course, very much surprised to find their names crossed from the list, and as a result efforts are now being made to form a lodge.

Your correspondent hopes to "beard The Mirror lion in his den."

### MICHIGAN.

#### DETROIT.

The Grand Opera House closed its regular season 4, and Detroit theatre-goers should feel thankful for the list of attractions they have had. Too much cannot be said in praise of Managers White, Blanchett and White.

Almost every artist of note has been here. The past season has seen some marked changes in the theatre. The old Whitney Opera House has been torn down; White's New Grand Opera House was opened; Wonderland is a new one on the list, and a short time ago the lowering of the Detroit Opera House was begun.

The old variety theatre in Cadillac Square is a thing of the past.

Tony Pastor has been at White's the entire week to S. R. O. One of the best variety acts, that has visited Detroit in a long time, was with him. The co. was very fine, and kept the audience in a roar. The Julians, in their contortion act, are very finished performers. The performance concluded with a very amusing musical comedy, The Terror, by the Terror.

Treasurer Salter's benefit occurs next week, and should be a rouser, for there is no more popular young man in Detroit than the genial Ed. Last but not least, Doorkeeper Will R. Patterson will take a benefit 27. Bernhardt 30.

### CHARLOTTE.

Honck Brothers' Rink, one of the largest in the State, is to be converted into a theatre. Work has already begun. The stage floor is to be 30x35 feet, the opening 25 feet. There will be thirteen sets of scenes and a very handsome drop; lodges on each side of the proscenium, seating eight. The house is on the ground floor. It will seat 1,000. Gas and water in the building, and last not least, plenty of comfortable dressing-rooms. A. H. Slater will manage the house, which will open in midsummer.

### PORT HURON.

City Opera House (L. A. Sherman, manager): Rain did not







## The Usher.



Mend him who can! The ladies call him, sweet.  
—Lora's Lament's Love.

Denman Thompson is going to the real Old Homestead in a few days. It is located at West Swansey, New Hampshire, and several of the rural characters so divertingly and delightfully portrayed in Mr. Thompson's piece are found thereabout. The comedian says he is not sorry that the phenomenal run at the Fourteenth Street Theatre is over, for he got dreadfully tired of speaking the same lines week in and week out. I know many an actor that would not weary of the task were the pecuniary conditions the same.

John Russell is a type of the almost extinct "hurrah" advance agent. The Aronsens experimented with Mr. Russell and the "hurrah" racket the past season in connection with a travelling Ernie company, and they don't intend to repeat it. Mr. Russell goes about complaining of bad treatment, because the management didn't see fit to count out a matter of \$9,000, royalties on the opera when it came to an accounting, and Mr. Russell, instead of receiving the share of the profits he expected by this convenient arrangement, was actually found to be in his employers' debt. The Casino will send another party out next Fall. Mr. Russell will neither book nor manage it.

Irving and Coquelin's discussion, aside from its bearing on dramatic art, will not fail to advertise those eminent artists, both of whom are to tour this land next season.

Bloomer, the man that built the platform for the speakers and guests at the Actors' Monument dedication on Monday, ought to be prosecuted for his criminal carelessness. Had the standbeen loftier, lives must certainly have been lost. As it was, the escape of the people from serious injury who occupied that part of the flimsy structure that gave way was little less than miraculous. When Bloomer was upbraided for his culpable negligence he merely smiled and said he was "sorry." It was not his fault that the occasion was not attended by a lamentable catastrophe.

There is a funny side to almost everything—even Bloomer's rotten platform. The portion occupied by the newspaper men was the first to go to pieces. The scribes fell down in a heap.

"Righteous retribution!" exclaimed Mrs. Leland. "The press has taken a tumble to itself at last."

Edwin Booth is exceptionally self-possessed on the stage, but he is correspondingly timid about making a speech. The address he so graciously came from Boston to deliver at the dedication caused him much perturbation beforehand.

"I had infinitely rather play a tragic part with an hour's study," said he just before he spoke, "than face that great gathering."

Notwithstanding, on the few occasions that I have heard Mr. Booth discourse in public he has always acquitted himself with credit and honor, as he did Monday. His style is picturesque and scholarly, while his dignified mien and splendid delivery combine to make impressive whatever he utters.

I trust that the readers of THE MIRROR will not complain because so much of our space this week is devoted to the dedication of the Actors' Monument and the annual meeting of the Fund on Tuesday. Both subjects are of special interest and importance to the profession, and in both this paper takes a lively interest.

The ticket elected by the assemblage will meet the approval of the majority of professionals, as it did with the majority of Tuesday's voters. The enthusiastic unanimous re-election of President Palmer was a tribute to the worth and efficiency of that officer. The three or four new men substituted for the apathetic people of the old Board will insure a larger attendance at their meetings during the year and strengthen the working force of Trustees. The passage of the motion giving full authority to the officers to select and buy an Actors' House during the coming year was a token of the confidence the Association reposes in its representatives.

The calm, impartial and able manner in which Mr. Palmer presided on this occasion, the masterly fashion in which he silenced a small but fractious "opposition," elicited wholesale admiration, and caused the afore-said "opposition" to be laughed into utter rout and discomfiture.

The immensely benevolent Marcus R. Mayer was its leader. Wishing to elevate the Fund from the slough into which it had fallen through improper guidance, transported by a noble desire to guard the sacred rights of his oppressed and blighted fellow members, this heroic reformer placed himself at the head of the great movement with a determination to oust the tyrant Trustees from their arrogant eminence, and incidentally sacrifice his

dear friend Henry French to the cause of justice and right.

It was a grand scheme, a marvellous scheme, born of true philanthropy, true fervency and an overpowering love for the down-trodden actor, for whom and for whose Fund Reformer Mayer has done so much. A "census" was held before the annual meeting at Taylor's Exchange (without Mr. Taylor's consent, and, singularly enough, much to his regret).

All the philanthropists and reformers of the profession were present. There was the eloquent Louis Aldrich (who afterward treacherously confessed that he had been mistaken in his associates and the "movement"); the benevolent and unselfish David Peyser, Esq.; the great orator and dramatic benefactor, Master Ariel N. Barney; the Actors' Friend, George W. June, D. D.; and A. C. Moreland, Esq., whose trumpet tones have stirred the land on all occasions of vast material import, and whose face was as white as Reformer Mayer's disinterested motives. Nor must we forget that pillar of journalistic strength, Mr. Gus Heckler, the great editor from whose massive brain proceed the powerful articles that direct the thoughts and opinions of untold millions on all matters connected with the stage, and who so recently was positively compelled to accept a splendid benefit at the hands of a grateful and reverent, if not imperative, press, public and profession.

They were all there, and they all endorsed a printed "Actors' Ticket," in whose composition they had spent months of deliberation—for the good of the actors and the Actors' Fund. Then they proceeded to the meeting. Mr. Barney stopping on his hasty way at Twenty-first street to pay \$2, and become, for the first time, a member of the Fund. How the fiery reformer Mayer took a front seat and gallantly led on his cohorts, how the eloquent Aldrich and the ornate Barney wordily supported the attack (while Journalist Heckler bent his Titan intellect to the distributing of the printed tickets outside), and how, finally, this gigantic, this noble and philanthropic struggle was cruelly defeated amid tremendous laughter through a failure to nominate men who were Fund members, and to obtain the necessary support, and the Trustees—the scheming, selfish, secretive, dishonest, tyrannical, unprincipled, unmitigated Trustees—carried the day, after all, with applause and acclaim is all described by THE MIRROR's reporters in another column.

Our Sage thinks it quite superfluous for the artists to rush abroad this Summer when Europe and Asia lie so near our own doors. Ten steps from Washington Square—now they are putting down the new pavement—he has found a region where the landscape is distinctly Tar-tar-y.

## Miss Bishop's Season.

"We are doing a good—an unexpectedly good—two weeks' business here at Tony Pastor's," said W. H. Bishop, manager of Frances Bishop, when a MIRROR man dropped in on him at the box office. "It is the closing week of our long season, and we won't be sorry when it's over; for then we skip off to the Adirondacks for a well-earned rest. This is the most profitable season we have had. Our actual receipts will foot up over \$75,000. I saw a recent MIRROR interview with Mr. Pitou, manager for Scanlan, in which he named a certain amount as the gross receipts of his season. I thought this an exaggeration, and I set to work figuring over our receipts. I was soon convinced that he was within bounds, although the figure was much greater than ours. Our biggest week was at the National Theatre, Philadelphia—\$5,200, and our second engagement. Manager Kelly says he wants Muggs' Landing every February for the next ten years."

"We hope to open next season here in this city early in September. We have three new comedies. One is Dot, which has been tried and not found wanting. Another is Zella, the little Drum Major, by Mrs. Charles Doremus. The last is Meg, the Imp of the Sea, by Mrs. M. Lafitte Johnson. These last two will be tried within seven or eight weeks from the opening of the season."

"Miss Bishop will be married on Sunday, June 12, at St. Luke's Church, to John T. McKeever, of the Madison Square Theatre. Then, as I have said, we all go to the Adirondacks. The marriage does not interfere in the least with Miss Bishop's professional work in the future. I will continue as her manager."

## Patti Rosa's Success.

"I am simply the plain advance agent for Patti Rosa," said Max Loewenthal to a MIRROR reporter; "I am not business agent or business representative, or anything else that is high-sounding. In sixteen years of theatrical experience I never had a pleasanter season than last. It was by far the most successful in Miss Rosa's career. Of the forty-one weeks, forty yielded more or less profit. The tour was the best managed, too, that Miss Rosa has had."

"Next season John W. Dunne will continue to manage, and I have been re-engaged for a third season. Chris Moerlein remains as treasurer. There are but five unfilled weeks, scattered here and there. Two new comedies will be produced: Imp, by Fred Marsden, and P. A. T., by Frank Tannehill and Richard Carroll, rising acions of well-known comedies. The season opens in Baltimore on Sept. 12, and we jump from thence direct to Chicago. Our Eastern tour opens two months later. The daily mail received by Mr. Dunne reveals the fact that managers are hungering for dates."

M. W. Tobin, who was last season with the National Opera company and later acted as advance agent with Lillian Olcott's Theodora company, will act as manager for that organization next season. Miss Olcott makes a new departure in theatricals by going up in the balloon that leaves St. Louis shortly. W. S. Moore, of the St. Louis Post-Dispatch, being displaced for her accommodation. The ascension ends successfully. Miss Olcott will open her season on August 29 at Williamsburg, and the following week appear at the Grand Opera House in this city.

## The Giddy Gusher.



I will never trust my valuable neck on a platform again until the day I am hanged. Monday was the fourth occasion on which treacherous trestles and sly pine planks went back on me. Just before I was born my mother went to a church dedication or a laying of a corner-stone (I can't remember which, though I have a splendid memory). During the ceremony the temporary platform went down with two hundred sisters and a couple of brothers. My mother rode triumphantly into the conference room on the shoulders of an old deacon, who went home and lingered a year with spinal complaint and died a victim to gallantry—that was accident No. 1.

I was on a lighter in the Mersey when I was a dozen years old, and up on a platform built to review some boat race. When the whole business collapsed I grabbed a railing over head and came blessed near having my arms torn off as I hung on like grim death. A dozen years later I was on a platform in Quebec that was crowded with tobogganers. Of a sudden Mr. Platform gave the usual preliminary squeak, and away we went—thirty of us slid the whole length of the slide without any sled. We were going to leave for Montreal next day, but as I couldn't hold on to a strap for half a day the journey was postponed.

Very naturally, then, on Monday I met my fourth platform and knew what was coming, or, rather, what was going, and the only comfort I felt on the certainty awaiting me was the fact that there wasn't much of a fall, for the Actors' Fund dedication grand stand was just even with the noses of the full-grown folks who pressed round and picked out Rose Leland for Clara Morris (till she opened her mouth), and thought Mrs. Bowers looked rather better than when she played Sis here last Winter. Dr. Robertson was greatly admired, and his performance of Francesca di Rimini was spoken of frequently among the vast crowd, who hung round us as they do about the cages in the Central Park. One old lady, who had evidently been a close attendant of the theatres in the past and a very loose student of current literature in the present, brought a party and acted as Mrs. Jarley. Pointing her umbrella at Colonel Sinn as he loomed up with Cora Tanner, she exclaimed in delight:

"There's Peter Richings and his daughter! He's just as fond of her as ever. How stout Dan Bryant has got," she mused as Harry Miner sat down with the oratorical faction; and as Madame Ponisi turned her noble face toward the old Verger she burst forth: "I see her night of the Brooklyn fire when she had such a close call. She always wears dark gold hair when she's acting out."

So I suppose she meant Kate Claxton. And her party did, for they gazed at her a long while, and wondered how she could make believe blind for so many years as she had.

Quite a sensation was made by Francis Wilson among a gang from East New York who remembered him when he gave a performance in the school-house and took birds out of the children's hair and fired an omelette in father's hat. "Why, certainly—Signor Blitz," acceded a man who couldn't make him out at first.

"I most burst myself laughing when I see him do Solon Shingle," said Mrs. Jarley as President Palmer began to speak, and then she proceeded to point out Willie Winter and wish he was going to do the grape vine twist as he used to at 444 Broadway, when he went by the name of Dick Sliter.

"Them theatrical people keep changing their names so as folks won't find 'em out, but will go see 'em, thinking it's all brand-new," explained Mrs. Jarley.

As Edwin Booth began his charming brief address with the lovely word "Comrades"—

"Now he made a great sensation to Niblo's riding a bareback horse in beautiful satin dresses. My husband knew Jim Nixon and got seats to see him ever so many times. Barney Williams fell in love with him and sent him a diamond bracelet, thinking he was a girl. That was when he was ever so much younger and called himself Ella Zoyara, and before he began to sing. Henry went over to see him do Lear the Forsaken and couldn't get a seat, he drew so well."

Madame Ponisi and I got very jolly over the attention we received as the Two Orphans, and she was telling me that you didn't have to go to the bucolic regions to have mistakes made about you—for right in the heart of New York and the columns of THE MIRROR last week, "Old Stager" told how Ponisi played Mrs. Malaprop in Philadelphia two years before she came to this country, when the fact of it was she never touched that line of character till she had been here nearly twenty years. Madame Ponisi opened in The Wife at the Walnut Street Theatre; played Juliet and the fair young Desdemona; came on to New York and did Lady Teazle to David's Sir Peter, and at a production of The Rivals did

Lydia Langlish instead of Mrs. Malaprop—certainly five years after that mistaken "Old Stager" sets her down as doing the old women she plays now so delightfully.

Mr. Abbey said the other day he should as soon think of opening Wallack's Theatre without a box-office as without Madame Ponisi.

Elsewhere in this paper the proceedings at the Evergreens Cemetery will be completely and ably described; so I will merely say that in no particular was I disappointed. The music was rather confidential, but the exercises on the platform were successfully carried out, and the staging kept breaking down, whereas the orators did not. The reporters tumbled to themselves as I never knew them to tumble before.

Ella Chapman lost a boot heel in a knot-hole, and Harry Wall suffered a compound fracture of the left pantaloons.

Charles Chatterton says he is unable to part his back hair properly, on account of the loss of a handful of his golden locks, which gave way in a gallant attempt to act as support to a heavy mother of the melodrama who clutched him instead of a straw on the bonnet of Annie Wood. These were the Harry Miner accidents of the day. The Gusher felt as safe with the right Bowers to left of her, Dr. Robertson behind her and original Sinn in front of her, as if she had had a life-preserver on instead of a bustle.

That clever actor, Walter Gale, who did Happy Jack in Old Homestead, suggested that we do the tramp act in advance of the crowd. So I missed the best part of all occasions, the benediction, fearing a valedictory breakdown; but I knew Gale always made a success of a tramp and offered no resistance.

Everything that that passion's slave, Mr. Stevens, does, amuses me. So I betook myself, after the awful cobblestone experience of getting home to New York over the vilest road outside of the Adirondacks, to the Fourteenth Street Theatre. Stevens play, Hypocrite, is a darling. He was very smart even in his nomenclature. Hypocrite is the name of another play, but its author has been dead two hundred years and won't interfere. Shakespeare isn't likely to haul him up for building a part for my dear Gothold on the lines of Iago. All of the events smack of that period when the Fair Penitent and the Mourning Bride stirred the sympathetic liver-pins of the theatre-goers.

There's published in London a weekly batch of weekly stories on the "Duchesse" pattern. More things happen in three chapters of one of the *Family Herald* novelettes than fall into the life-time of ordinary people. I cannot but think that when passion wasn't making a slave of Mr. Stevens, Mr. Stevens has been studying the *Family Herald*. The incidents of Hypocrite are so like—the spasms are so similar (unconsciously I have no doubt). His absorbent nature has taken up the sloppy sentimentality peculiar to the *Family Herald* and in his literary labors it has exuded from his person and permeated his pages. This is near as I can get to it, and full as close as I desire to go to it.

That sweet old homely play of Denman Thompson has given a certain character to the Fourteenth Street Theatre that I heartily wish the play succeeding it had sustained.

In twenty-one weeks people had come to think that for a restful evening among the green fields of their country memories, among the dear old quaint people we all remember—among healthy home scenes and natural amusing events—Mr. Rosenquest's theatre was the only place in town. That an enormous number of people pine for that sort of thing you could see at the gates Monday night when they crowded in to see the new play, and whether the great majority who have been delighted with the Winter's amusement provided by the Fourteenth Street Theatre will, like the lurid and scorching material fired at them by the passionate Mr. Stevens, is a problem.

We don't know how amusing that Hypocrite can and will be made when the ordinary actors get hold of it. You put in such a scensqualling actor as I saw with a country company last January in Newton Gothold's part, a real theatrical leading man in Osmond Tearle's place, the usual female emotional thing in Annie Robe's role, and stand from under, I can see how that play would please me more than Skipped by the Light of the Moon or The Moonshiners.

It is ruined by the cast, who take those rabidly funny scenes and give them so much earnestness, and utter my dear *Family Herald* speeches with such Wallackian effect, that their wild fun is obliterated. I'll go a good way to see Hypocrite played by a travelling company.

Now, don't you think when a noble newspaper writer has done good work in discovering culinary subjects, and proved himself of worthy contemporaneous human interest with Juliet Corson and Miss Parloa, that he should abstain from petty paragraphs that betray personal animus and cannot be understood without a descriptive chart?

I do; and therefore I grieve when I read an article like this, which I found in one of Wednesday's papers:

The University Club is wrestling with a queer problem. Given a candidate who has the requisite qualification of a college graduation; say that he is in the book business, a dealer in those works which are styled "rare" because they are not well done; suppose that he is apparently respectable and has never had his stock overhauled by Anthony Comstock, but that several members of the club, not on the committee, remember that in their green and salad days they have purchased through his agency books which Comstock would seize and destroy if he knew of their sale here. Now, what is to be done? Is it the duty of these members to report their own youthful delinquencies to the committee in order to squelch the obnoxious candidate? If they gave the committee a hint without stating the facts, would not a thorough inquiry be demanded by the candidate's proposer and a counter? In a similar case, at another club, the committee sent for Mr. Comstock, and he kindly furnished them with information which rendered any further inquiry superfluous.

To the general reader this is a very shady and secluded bit of print, but cart it into the light and it grows more interesting. This little book-dealer, who is lugged in in such a problematical style, had, last July, a wife and three children. They got along as well as an unusually lackadaisical and mushy woman and a very inoffensive man are able to. But about that season when the small boy blows off his fingers and the American Eagle is screaming its loudest, the mushy wife of the little book-shop keeper took one of her offsprings and went to the sheltering wing of the

cook-book writer. After a while the biographer of omelettes and historian of table d'hotes climbed into the denuded nest of the poor book-seller and took another of the brood.

The book-seller tells me he is thankful the ink-slinger took the monster bird, and there were reasons existing in his perturbed little mind why he did not tear out his tail-feathers about the youngest of the squabs lost. But he went with sharpened claws for the roost robber at the loss of the elder, and some time ago took legal measures for the restoration of his child.

It is sad to see this culinary author forsaking the field his didactic style adorns to fire dirty little bird shot at a nest he has robbed. Speaking of this writer's style, a theatrical critic told me the other day that some admirer of the culinary author advised him to adopt that gentleman's particular style. "Now," said he to me, "what is his style? Is it Doric, or iambic, or composite?"

"Neither," said I: "it's the stilted Mary sat on."

My advice is always good—founded on fact—will keep in all climates—full directions on the bottle—no cure no pay. If it don't do you good after a fair trial it will be taken back by

THE GIDDY GUSHER.

## Gossip of the Town.

Charles Frew, the comedian, arrived in town on Tuesday.

William T. Carleton sails for Europe on the 25th instant.

Frank L. Goodwin will be Dion Boucicault's manager next season.

Charles W. Allison may possibly be Patti Rosa's comedian next season.

W. S. Harkins has been engaged by Harry Miner for the Golden Giant company for next season.

Edith Bird, who made quite a hit as the tough in the Wall Street Bandit last season, has been engaged by Lotta.

Charles Burnham, manager of the Star Theatre, and family will spend the Summer at Lake Sunapee, near Concord, N. H.

John F. Ward will star next season in The Doctor, assuming the role of Higgins, which he made quite popular some years ago, when the play was known as Doctor Clyde.

Thomas G. Patton has been secured as Henry Chanfrau's leading support for his New York engagement. Emily Banker and James B. Radcliffe will also be in the cast.

Carl A. Haswin has been engaged by George L. Harrison for the role of the Silver King and Sam H. Verney for that of Old Falke in the Silver King company for next season.

William R. Campbell and George F. Krowl, the two box-office keepers of the Star Theatre, are to have a benefit at that house this (Thursday) evening. The Pyramid will be the attraction.

Mme. Janaschek has brought suit against Henry Bull, Jr., for \$20,000 damages for injuries received in falling in defendant's hotel. The case will be tried in the United States Court in November.

Arthur Wallack is reported to be negotiating with the company which has been presenting Dorothy for almost two years at the Prince of Wales Theatre in London to come to this country for a three months' trip.

Wesley Sisson has opened an office for the purpose of organizing and conducting Summer tours and excursions. He has chartered the steamboat *Columbia* for a trip to New Haven, Conn., on the occasion of the dedication of the Soldiers' and Sailors' Monument there on Friday, June 17.

George L. Harrison has lately secured the rights to The Silver King for the New England States from Eugene Tompkins, of the Boston Theatre. With the exclusive rights that he has purchased from Harry Miner, this will put Mr. Harrison in sole control of the play throughout the United States and Canada.

Colonel J. A. Nuner's comedy of False Steps, which was recently produced with success in New Jersey, will be presented for the first time in this city at the Windsor Theatre on June 27 under the management of Charles Burnham. It will be given with a cast including Charles Bradshaw, Amy Ames and Helen Russell.

Frank B. Murtha is with his family at his cottage at Oyster Bay, L. I., only coming to the city to attend to his Sunday steamboat excursions up the Hudson and to Newburg, which are proving a decided financial success. All of the time at the Windsor Theatre for the next season has been filled with the exception of three weeks in the Spring.

The coming engagements of Henry Chanfrau at the Windsor Theatre and the Grand Opera House in Kit will mark the last appearance of that actor in Kit except at his engagement at the Boston Theatre, where his contract calls for him to open the season with the play. Chanfrau and Kit, father and son, have been the opening attraction at this house for the past sixteen years.

Minnie Maddern's season of thirty-three weeks was successfully closed last Saturday at Troy, N. Y. Manager Miller says that it "has been one continuous tour of artistic and financial success, and has established the fact that this talented little lady is fast gaining the enviable reputation she so richly deserves, and is placing her among the limited number of best attractions in this country. During the Summer Miss Maddern will devote her time to getting a new play, and probably making a flying trip to Europe. Next season it is her intention to have one of the best companies to be gotten together, and instead of featuring one play, produce several."

There seems to be something of a misunderstanding about George Hoey's play, American Grit, or, rather, about his claims regarding it," said A. B. Anderson, manager for Henry Chanfrau, to a MIRROR reporter the other day. "Mr. Hoey has never denied that his play was an adaptation or dramatization from George Manville Fenn's novel, 'The Vicar's People.' On the contrary, Mr. Hoey's contract calls for all announcements and advertisements to read 'a dramatization by George Hoey.' It was simply through error that it was not so quoted in interviews and articles in the New York papers. While Mr. Hoey acknowledges that the idea of his play is taken from Mr. Fenn's novel, he departs very materially from the story of the book. Yet for all that Mr. Hoey gives all due credit to the novelist."







## The Jacobs and Proctor Interests.

Next season the firm of Jacobs and Proctor will have full or part management of seventeen theatres in the United States and Canada. The cities represented are New York, Philadelphia, Boston, Brooklyn, E. D., Montreal, Toronto, Buffalo, Cleveland, Rochester, Syracuse, Albany, Troy, Hartford, Hoboken, Newark, Wilmington and Paterson. Had the alliance with the Harris circuit, South, been carried out, the chain would have included Louisville, Cincinnati, Pittsburg, Baltimore and Washington—twenty-two cities. The alliance was entered into, but it fell through almost at its inception, a clash in bookings being the cause. Two of the twenty-two theatres would not have been included in the circuit. It was intended that the alliance should form a circuit of twenty theatres. H. R. Jacobs has nine theatres in which Mr. Proctor has no interest, and for which he controls the booking and is general, and in most cases sole, manager. F. F. Proctor is exclusive manager of several theatres, the new house in Boston being a venture all his own. Mr. Jacobs' latest acquisition is Wareing's Theatre, Hoboken, which he is confident he will be able to make a financial success. The partners have built up several theatres that had become ruins financially. Messrs. Jacobs and Proctor are intelligent, level-headed men. They are not mere "showmen," but managers of perception and broad views, keenly scenting the likes and dislikes of theatre-goers, and being guided thereby. Pulling together in those schemes in which they have a mutual interest, they have friendly differences of opinion in regard to the play-house and its future. Mr. Proctor is somewhat "bullish" in his tendencies; that is, he believes that some day all theatrical craft will be sailing in smooth waters, with prices adjusted on a common basis. While not exactly a "bear," Mr. Jacobs takes an opposite view. He believes that there will always be a strict line of demarcation between standard, or high, and low, or popular, prices, and that there are numbers of stars and companies that will never appear in the popular-price houses.

Each partner will have a company of his own on the road next season, and at regular prices. Mr. Jacobs will have Mam'zelle, Almee's popular comedy, which he will send out thoroughly equipped. In this venture he is interested with Jennie Kimball. Mr. Proctor will take Charles T. Ellis, the dialect comedian, under his managerial wing, confident that he can elevate him to the plane of Knight, Williams and Emmet. The partners were both in town on Saturday, and a MIRROR reporter had a long talk with them at the Third Avenue Theatre, the foregoing being the outcome. Toward its close Mr. Jacobs remarked in substance:

"I am the pioneer of cheap prices. Some years ago, while managing a company under canvas, I saw that the times were ripe for a change, and I decided to plunge in and risk everything. The result has been a revolution. 'Ten Cents' has come to be simply a trade-mark; best seats sell readily at from thirty to seventy-five cents. We have steadily lifted the standard of attractions. Good stars and companies that found it impossible to exist at the higher prices, gladly booked with us and were enabled to recoup. Many a manager has saved himself from bankruptcy by playing the circuit, and has been well satisfied to book again and again. But sometimes we have been compelled to protect ourselves—or, rather, our patrons—from imposition. A star or the name of a play is not alone sufficient to attract, since our patrons have been educated to look for good all-round performances. Managers have tried to lisp upon us stars and plays with inferior companies and inferior accessories. Such attractions come to grief, as we are compelled to keep up a certain standard. I believe that cheap prices have largely increased the volume of theatre-goers; and I do not believe that the appearance of a star or company in a cheap-price house lowers the standing of the attraction with managers in general or the public at large.

"Let me illustrate and show my confidence and sincerity. My pet attraction is Corinne, whom I believe will some day be one of the greatest attractions in America. For some time I have been trying to secure her exclusive management. Recently I offered Jennie Kimball \$10,000 and all expenses for a season of forty weeks. I tried to secure the Bijou Opera House for Arcadia, with Corinne as the star. The managers smilingly reminded me that Arcadia had been a failure at that house. They looked more serious when I offered to rent. I was, and still am, confident that the New Arcadia would repeat the Adonis run at that house. However, we did not come to terms. I am now arranging for a three weeks' run of Arcadia and Corinne at the Third Avenue Theatre. You might say that next season the matinees on Jacobs and Proctor's circuit will be reduced from six to four."

## Revival of My Geraldine.

"I have just formed a partnership with Allen H. Rogers, a very clever young man in the profession," said Duncan B. Harrison to a MIRROR reporter the other day, "by which we have secured Bartley Campbell's play of My Geraldine and will take it out next season. A prominent feature of the production will be the appearance in it of Mrs. Boucicault (Agnes Robertson) and her son, Aubrey R. Boucicault. Mrs. Boucicault will play Mary Carroll, the mother of My Geraldine, a strong melodramatic part, while young Mr. Boucicault will be seen as Larry Lone, the cripple. "Although this will be Mrs. Boucicault's first appearance on the stage in some years, and although she will be made quite a feature of the production, it is not our intention to star the lady. We intend giving a good all-round production in every way. Mrs. Boucicault is now in Europe, but she will be back in August, when we begin rehearsals, the season opening at the Chestnut Street Theatre, Philadelphia, on August 30. The play has been entirely re-written and greatly elaborated, the comedy element in particular. A number of new songs have also been added. One is entitled 'The Flower of Erin.' Quartette singing will be made a feature."

## Gossip of the Town.

Samuel Fletcher is assisting in the bookings for the Michigan circuit.

A. L. Erlanger has been given the direction of the Southern tour of Shadows of a Great City.

Maurice Hageman left last week to join a Summer opera company in Kansas City as stage manager.

Georgie Dickson, who has been in Robson and Crane's support for some seasons, is open for engagements.

Kenneth Lee has been engaged for a part in Travers House, to be produced at Niblo's Garden on June 30.

C. Lawrence Barry, manager for Augusta Van Doren, has changed his address to 33 West Fifteenth street.

One of the Partington Sisters played Topsy in Uncle Tom at the Third Avenue Theatre during the last half of last week.

Ethel Tucker, "Amsterdam's Favorite," has been pirating Hazel Kirke, Queena and other plays at the Potter Opera House in that city.

Annie Deland will read The Irish Brigade, written by John Brougham a few years before his death, to two New York managers this week.

Ten-cent circuses are spreading in intensity. They are a furtherance of the old wagon shows, and are a thorn in the side of the bigger elephants.

Kate Castleton is at "Castleton Manor," Oakland, Cal., for the summer, after a very successful season. Miss Castleton has engaged Lena Merville and her sister, Julia Elmore, for next season.

Louise Litta, who is summing at Asbury Park, is having her play Chispa rewritten. The play, much strengthened, will be presented with a new company, new costumes, effects, etc., and new printing.

George H. Wood is now a burnt-cork star with Haverly's Minstrels. Aside from his abilities in the minstrel line, Mr. Wood is a very intelligent man. He travels with his eyes open, and talks entertainingly of his observations.

Frank Murray has been re-engaged by C. L. Andrews as business manager of Michael Strogoff. The past season was very successful under his pilotage. Mr. Murray will pass a part of the Summer with his family at Asbury Park.

A few weeks since Jennie Yeamans inserted an advertisement in THE MIRROR announcing her coming starring tour in Our Jennie. From this announcement her manager has received no less than 267 applications, ninety-three of which held out certainities.

Horace Dumars, representing Springfield (Mo.) industrial interests, has been in town for a week or so. He is the author of The Little Nugget, in which the Sisson-Cawthorne company has been so successful. Mr. Dumars was at one time Leadville correspondent of THE MIRROR.

The Public Administrator will dispose of the late Salmi Morse's dramatic and literary remains by auction on June 27. The sale takes place at 1162 Broadway. The manuscripts can be viewed at 49 Beekman street. The dramas include The Passion Play, On the Yellowstone, Little Box Elder, Doctor of Lima, Anno Domini 2000, Midwinter Night's Dream, Temper, Bustle Among the Petticoats, Queen Margaret's Sister, etc. There are lectures and other literary productions and some music.

Jennie Kimball closes the season of the Kimball-Corinne Merriemakers in Elmira, N. Y., this week. It has been the most successful in the career of Corinne, and Arcadia was the principal profit. The company has not had a single streak of bad business in all the season, and at nearly every stand the capacity of the theatres has been tested. On June 27 the company opens an extended Summer season in Boston. Manager Jacobs, of the Third Avenue Theatre, said to a MIRROR reporter the other day: "I hope to introduce my favorite company at this house next season. Corinne has never had a proper hearing in New York; the authorities, on account of her youth, have always interfered. But I think I see a way to overcome this difficulty."

Joseph Jefferson and C. W. Coudcock are fishing up in Maine. On account of mosquitoes they are compelled to make up—that is, they smear their faces with something that unnerves the "insect," and then cast their lines in as pleasant places as they can find in the waters of the lakes. Both are expert anglers, and love to tell the story—the story that never grows old, except to the listener. At present they are the flowers of the Maine forest, and wrangle and angle to their hearts' content. Bosom friends they are, and nothing much disturbs the deep of the waters of their friendship—except when they land a fish. The solitude of the rod agrees with these old chums. They are far from the madding, etc., and enjoy themselves to the full bent of the rod, as it were.

That part of Taylor's Agency occupied by Manager William Foote and his two-ward tables is brilliant and dazzling with minstrel printing that vies with the rainbow in prismatic variety. This is the Summer rendezvous of the Sweetman-Rice-Fagan Minstrels. The "big heads" of this concern are confined to the paper on the wall, which is certainly the finest ever gotten up for a minstrel troupe. One big sheet is adorned with the heads of the three partners, and very faithful likenesses they are. Being all handsome men, the engraver has had little chance to flatter. As the printing lies stretched upon the tables and floor for inspection, Billy Rice walks around it lost in admiration. The partners and their manager are busy as bees in preparation for the season, which formally opens at the Boston Museum in August.

## MANAGERS' DIRECTORY.

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Now booking for Little Rock, Pine Bluff, Fort Smith, Hot Springs, Tyler, Denison, Texarkana, Palestine, McKinney, Fort Worth, Dallas, Waco, Brenham, Bryan, Austin, San Antonio, Houston, Galveston, Beaumont, Lake Charles.  
First-class attractions wishing dates apply at once to H. GREENWALL & SON,  
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NEW OPERA HOUSE.  
Seats 400.  
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Completed about June 30. All new scenery. Ground floor seating capacity 1,000. New opera-chairs. Stage 12x50. Good dressing-rooms. Population about 8,000. First-class attractions wanted. Address  
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PETTY'S OPERA HOUSE.  
Open for engagements for 1887-88. The fittings and furniture new and complete. Capacity, 350 seating. Population, 2,500. First-class entertainments well patronized. Will rent or share with first-class companies. F. W. PETTY, Proprietor.

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Seats 500. Share or rent. JOHN HENRY, Manager.

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Seating capacity 800. Has all the appointments of a first-class theatre. Midway between Kansas City and Denver. One night saved by stopping. Wanted—best attractions only. MARTIN & FRELAND, Mgrs.

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The only first-class theatre in town. Full stock of scenery, folding opera chairs—everything complete. NOW BOOKING FOR SEASON OF 1887-8.  
WARNING—Managers desiring time will please address all communications in full as above, otherwise, by a recent ruling of the P. O. Department, all mail matter will be sent to the Dead-Letter Office.

MOUNT VERNON, OHIO. Woodward Opera House.  
Seating capacity 800. Now booking first-class attractions for season 1887-88. Rent or share. No ten-cent companies need apply. Address  
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Garnett, Kas.	3,500	800	S. Kaufman
Lamar, Mo.	3,500	800	Brown & Avery
Fort Scott, Kas.	14,000	900	W. P. Patterson
Butler, Mo.	5,000	800	Lon Kinney
Parsons, Kas.	13,000	900	Lot L. Baird
Webb City, Mo.	4,000	800	James R. Ellis
Paola, Kas.	4,000	800	L. D. White
Joplin, Mo.	12,000	900	H. H. Haven
Rich Hill, Mo.	6,000	500	T. D. Sanderson

W. P. PATTERSON, President, Fort Scott, Kas.  
LOT L. BAIRD, Secretary, Parsons, Kas.

General information in regard to the Circuit, railroad connections, etc., will be cheerfully furnished by the Secretary or President.

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## Annual Meeting of the Fund.

(CONTINUED FROM THIRD PAGE.)

move to a reconsideration. That is parliamentary law, no matter what is done. The motion now is whether the Chair is to be sustained or not sustained.

The vote was taken and the Chair was sustained, amid loud applause.

The President—We now come to the business of electing officers for the ensuing year. Ex-Judge Dittenhoefer—I have been requested to read the names of the candidates for re-election for next year, and I do so with much pleasure. Their names are sufficient for their recommendation, and they should be elected unanimously. For President I have the honor to announce A. M. Palmer.

[Loud cheers and applause.]

Mr. Moreland—I move that the election of the President be made unanimous.

President Palmer—I am glad that we agree on something.

Ex-Judge Dittenhoefer then read in succession the following names, each of which was received with applause: First Vice-President, H. C. Miner; Second Vice-President, William Henderson; Treasurer, T. Henry French; Secretary, Harrison Grey Fiske; Trustees—A. M. Palmer, H. C. Miner, Harry Edwards, William Henderson, Col. William E. Sinn, John W. Albright, Augustin Daly, Marshall H. Mallory, John B. Schofield, Edwin K. Gilmore, Antonio Pastor, Edwin Knowles, E. O. Gilmore, Eugene Tompkins, I. Fleischman, T. Henry French, John P. Smith, Harry Watkins.

Motion was then made that the entire ticket be voted for by acclamation, and it was seconded.

Marcus Mayer—I believe that the vote is taken by ballot, is it not?

The President—This is evidently the first meeting you have attended. It is our rule to vote for the officers *visu oculo* unless objection is made. Hitherto there has been no dissent.

Mr. Mayer—You have none now.

The President—There is a motion that we vote by ballot.

Ex-Judge Dittenhoefer—If the vote is taken by ballot tellers will have to be appointed. It will have to be seen who are entitled to vote, who are in arrears with dues, etc., and altogether it will consume hours needlessly.

The President—If there is any division the names could be taken separately, and nominations are entirely in order.

Mr. Mayer—I move that the Secretary cast one ballot for Mr. Palmer for President.

The motion was seconded and carried.

The President—All the voting can be made the same way, or serially.

Ex-Judge Dittenhoefer—For First Vice-President, H. C. Miner.

Mr. Mayer—I desire to place in nomination for the office of First Vice-President the name of Lester Wallack.

President Palmer—We can nominate nobody and elect nobody who is not a member of this Association and who has never voted.

A Voice—In justice to Mr. Wallack I would state that he served two years as President of the Fund and that he declined a re-election.

Mr. Mayer—Does not his two years as President entitle him to a nomination?

The President—He is not entitled.

A Voice—Renominate him.

Frank W. Sanger—Mr. President, is it a compliment to a man who has been President to make him First Vice-President?

The President—This Association is not doing out offices for compliments. That is not the business of the Association. I want to say, while we are on this subject, that the man whose name is now before us has been from the inception of the Fund to the present hour its most devoted friend. [Loud applause.]

Without advising you in any way what to do I shall be deeply grieved if Mr. Miner is not unanimously elected.

Mr. Aldrich—I move that the Secretary be instructed to cast one ballot for Mr. Miner for First Vice-President.

Mr. Mayer—I think that Mr. Miner would be of more assistance to the Fund by being a Trustee. [Laughter.] He could be of no assistance as First Vice-President.

Mr. Aldrich's motion was seconded and carried unanimously, amid great applause, to which Mr. Miner responded by bowing.

Ex-Judge Dittenhoefer—For Second Vice-President, William Henderson. [Applause.]

Mr. Moreland—I nominate as Second Vice-President, Henry E. Abbey.

F. Irving—I second the motion.

The President—I am afraid that Mr. Abbey is not a member, and that the name cannot be considered.

Motion to elect Mr. Henderson unanimously was then made and carried amid applause.

The President—Now that the era of good feeling has set in, let us get through with the rest.

Ex-Judge Dittenhoefer—For Treasurer, T. Henry French. [Elected unanimously.]

Ex-Judge Dittenhoefer—For Secretary, Harrison Grey Fiske.

A. N. Barney—I owe a certain man a debt which I am here to partly repay. The debt is one of gratitude, and it is a debt which we all owe to this man—the entire body dramatic. I believe that gratitude should be the supreme factor governing man's conscience and conduct, and here in the shadow of the temple which he lifted into fame, and not with any element or desire to show antagonism to the present officers of the Fund—a man of whose sterling worth, industry and integrity of character it is useless for me to dwell upon—I nominate as Secretary of the Actors' Fund, Mr. Daniel Frohman. [Applause.]

The President—I am sorry to be obliged to announce—

Mr. Barney—It will be entirely unnecessary to make the remark that Mr. Frohman is not a member of the Fund. If such is the case I withdraw the nomination.

The President—Mr. Frohman is not a member.

Mr. Moreland—But cannot these men who do not belong become members of the Fund by the payment of \$2?

The President—Not for purposes of election. If they have not interest enough in the Association to join it and remain in it, I respectfully submit that they are not the best candidates for election.

Mr. Mayer—I desire to place in nomination for the office of Secretary a man who is loved by the entire profession—Ben Baker. As it is now, Mr. Baker does all the work.

The President—Mr. Baker is at present Assistant Secretary of the Fund. As such he is entitled to a salary, which I have no doubt he fully deserves and actually needs. If you persist in your endeavor to have him

elect you will deprive him of his salary. [Laughter and cries of "Sit down! sit down!"]

Voice—I desire to know whether Mr. Mayer is a member of the Fund.

The President—He is, but evidently he is decidedly new. [Applause and laughter.]

Mr. Mayer—I have paid my dues for a number of years and believe that I am not now in arrears. I am not a new member.

Frank W. Sanger—I am requested to ask whether Mr. Fiske is eligible to be a member of the Fund.

The President—He is. That matter has gone over in detail years ago.

The vote on Mr. Fiske for Secretary was then taken. There were a few straggling "noes," but the nominee was elected.

W. J. Fleming—With a number of actors I was out to Evergreens Cemetery yesterday, and sitting here to-day I rise to propose that, after viewing the work of the Association and its Trustees, as we all have, that we place in them all our confidence rather than to continue on kicking and dilly-dallying over every little matter. Let us elect the rest of the ticket unanimously and stop all this discord.

Cries of "I object, I object."

The President—It is moved by Mr. Fleming—

Mr. Aldrich—I object to the remarks of Mr. Fleming about kicking. We meet here but once a year. We all contribute our mite to the Fund. The Trustees seem to be a close corporation. I object to such remarks as Mr. Mayer being "new." No one opposes the Secretary, the Treasurer, or the Board of Trustees. But on every side we hear complaints—we hear scandals.

The President—I object. I insist on the withdrawal of these remarks.

Mr. Aldrich—I withdraw them. I believe in getting some new Trustees.

The President—You have a perfect right to pass upon these questions, but you have no right to reflect on any of the officers of this Association.

Mr. Aldrich—I object to being sat upon peremptorily by the Chair. I object to men being termed "new" because they desire to express their opinions. I object to being called a "kicker"—to being called a quarreller.

The President—That was merely a friendly passage-at-arms. Mr. Mayer I have occasion to know, and the little facetiousness was taken, I believe, in the same spirit in which it was given. Mr. Mayer was one of the friends of the Fund to raise money for it on the Pacific Coast. But we lose time in foolishness.

The motion to elect the remainder of the ticket unanimously was then made and lost.

Ex-Judge Dittenhoefer—It is not necessary for you to vote on the four officers, Messrs. Palmer, Miner, French and Henderson, as Trustees, because they are such already by being made officers. For Trustee is named Harry Edwards.

Motion seconded and carried.

Ex-Judge Dittenhoefer—For Trustee, Col. William E. Sinn.

Seconded and carried.

Ex-Judge Dittenhoefer—For Trustee, John W. Albright.

Seconded and carried.

Ex-Judge Dittenhoefer—For Trustee, Augustin Daly.

Seconded and carried.

Ex-Judge Dittenhoefer—For Trustee, Marshall H. Mallory.

Seconded and carried.

Ex-Judge Dittenhoefer—For Trustee, John B. Schofield.

Seconded and carried.

John P. Smith—Before the last name is voted upon I wish to call attention to the fact that there should not be two Trustees from one city, as it keeps us from having a quorum. Either Mr. Schofield or Mr. Tompkins should not be elected, but the appointment of another one in the City of New York would give some chance for a quorum.

The President—Mr. Schofield will be interested in the Star Theatre next season and will reside in this city.

A vote was taken and Mr. Schofield was elected.

Ex-Judge Dittenhoefer—For Trustee, Edward Aronson.

Seconded and carried.

The names of Antonio Pastor, Edwin Knowles and E. O. Gilmore were all passed upon in the same way, although there was a loud "No" on the reading of the last name.

Ex-Judge Dittenhoefer—For Trustee, Eugene Tompkins.

Mr. Mayer—I move the nomination of Louis Aldrich for Trustee.

Mr. Aldrich—I decline the nomination.

A Voice—Mr. Aldrich has done more good here to-day than anybody. He has aroused discussion and has spoken to the point on every subject.

The President—The Board of Trustees would gain by the acquisition of an actor of the standing, dignity and worth of Louis Aldrich. If the meeting approves, the nomination of Mr. Tompkins will be withdrawn, and that of Louis Aldrich substituted. [Applause.]

The motion was then put and carried amid great applause.

Following Mr. Aldrich, I. Fleischman, John P. Smith and Harry Watkins were elected Trustees.

The President—Now that the Board is complete let me say that the few words dropped about "discussion" here, I was very glad to hear. While we must, of course, proceed according to our views of order, I am glad to see this discussion, for behind all this I see an interest in the Actors' Fund. The Trustees are very glad to have you participate in the business of the Fund. It is within your province to make a demand on the President, and he will be in duty bound to call a special meeting. There need be no question as to your power. The Trustees are merely your ministers—your officers—and I am glad to see that you are beginning to realize that fact. As to the matters delegated to the Board of Trustees, why should they do anything except in fair and honest spirit for your good? What are we here to do? We desire to benefit you. It is you actors for whom we desire to do good. It is not to gratify pride that we want an Actors' House. Not as a place of resort, but to do you good, and I don't want you to go away from here to-day with any idea other than that the aims, ends and object of the Fund and its officers are to do you unselfish good.

Mr. Fleming—I desire to move that our heartfelt thanks be given to the Board of Trustees for their splendid work during the past year. [Seconded and carried.]

The President—A motion to adjourn is now in order.

Mr. Mayer—You have not yet appointed the Auditing Committee.

The President—Thanks. I appoint Frank Sanger, Marcus Mayer and W. J. Fleming.

Mr. Mayer—I decline.

The President—If Mr. Mayer persistently declines I will appoint Mr. Aldrich.

This was done.

The President—I am requested to state that Dr. Taylor, the physician to the Fund, has made 360 calls during the last quarter, furnishing medicine to patients and doing all in his power for their welfare. In that time there were only two deaths.

George W. June—I move that some acknowledgment be made on the minutes to Dr. Taylor.

Col. Sinn—Let the out-of-town physicians be remembered also.

First motion carried, and motion carried that a vote of thanks be extended to all the physicians.

T. Henry French—I think that my partner, Frank W. Sanger, should be substituted by a stranger on that Auditing Committee. It is only proper.

The President—So mysterious are the ways of theatrical management that I did not even know that Mr. French had a partner. But if Mr. Sanger persists in declining the position, which I presume he does, I appoint Mr. A. N. Barney.

Harry Miner—Mr. President, how do you look at that? Do you think his "partner" knows him too well?

Mr. Sanger—There is one of Mr. French's partners still on the committee—Mr. Aldrich.

George Sammis—I move that the manager of the Madison Square Theatre be given a vote of thanks for the use of the house this afternoon.

Secretary Fiske put the motion, which was carried amid cheers. In response President Palmer said: "I can only say that I shall be happy to see you here again."

Mr. Mayer—I move that a vote of thanks be tendered Judge Andrews for getting us so much of the theatrical license money.

The President—The Trustees have presented Mr. Andrews with a very handsomely engraved vote of thanks. [Loud laughter.]

Mr. June—I move that the Actors' Fund in meeting assembled give thanks to Mr. Andrews for his efforts before the Board of Apportionment.

A Voice—I move a vote of thanks to Assistant Secretary Ben Baker. [Applause.]

The President—That is something else on which we can all agree. The motion is for a vote of thanks to dear old Ben Baker for his services.

Carried amid cheers. There were loud calls for a speech from Mr. Baker, but he merely bowed in response.

The President—I am requested by the Trustees to state that your dear old friend, whom you all seem to love so well, is ready now to receive your dues.

The meeting then adjourned to meet one year from date, unless sooner called.

It was evident from the beginning of the meeting that there was present a body antagonistic to the Trustees. It was stated that the ring leaders had met at H. S. Taylor's agency in East Fourteenth street earlier in the day and prepared a line of action for the afternoon. They remained in the lobby and handed their friends ballots which they had called an "Actors' Ticket." Their idea, they stated, was to have the actors represented, which, they said, gave them no representation whatever. The ticket was as follows, and out of twenty-two names but four actors loomed up: For President, A. M. Palmer; for First Vice-President, Lester Wallack; for Second Vice-President, Henry E. Abbey; for Treasurer, Daniel Frohman; for Board of Trustees, E. O. Gilmore, Harry Edwards, Edward Aronson, James Lewis, William Henderson, Edwin Knowles, W. E. Sinn, Louis Aldrich, H. C. Miner, J. B. Schofield, J. H. McVicker, I. Fleischman, R. E. J. Miles, Fred Zimmermann, Eugene Tompkins, Al Hayman, John W. Norton.

\*Those thus marked are not members of the Fund.

**NYM CRINKLE'S FEUILLETON**

I am afraid the *Hypocrite*, produced on Monday night at the Lyceum Theatre, will not bear close critical scrutiny.

Mind you, I do not say that popular success depends at all on its being able to bear it. Heaven! what a lot of plays have gone on to fame and fortune in spite of it.

Let us, whatever else we do, keep success and merit in two different volumes.

The *Hypocrite* may be successful. But it is not meritorious.

It is not the work of a man who understands human nature; it deals entirely with human accidents. It is the mechanician's fabric, and it was so amazingly well played by a group of clever actors that our pity at the paucity of invention gave way to our admiration for the players.

What struck me very ominously at this performance was the almost unanimous verdict of the managers and actors who were in front—that it was a good play, because it threatened to be successful.

For with most actors and with all managers success and goodness are identical.

How they ever adjust this conclusion to their consciences I do not understand. I am told that *Peck's Bad Boy* is a successful play; and I happen to know that it is the most poetic and infamous of plays. It violates flagrantly the most precious, the most delicate, the most noble sentiments of the human heart. It presents a vicious son in the act of gazing his father, and the more vulgar, ruthless and profane his relationship to his parents, the louder the ignorant and irreverent laugh.

The *Hypocrite* is a patent melodrama made of worn material with mechanical ingenuity. It reminds you of a private masquerade in which Tommy Soltysoff assumes the costume of Julius Caesar and Miss Timmins calls in as Cleopatra.

Here we have *Othello* and *Iago* and *Demetrius* freshened for the occasion.

But while jealousy and love and vengeance remain unchanged in the human breast, the power to use these elements varies with the ages.

I agree with the tone of criticism in saying that the play is false to Nature and to Art.

The *Iago* does not belong to reason, much less to American history. He is the convenient demon of the cheap playwright's imagination, and that imagination never goes beyond the beaten track of theatricals.

Nobody with the least intelligence was for a moment subject to the well-meant illusion of the story. Nobody with the least knowledge or experience of life was deceived by the devices of the dramatist. Nobody whose feelings were at all disciplined was for a moment wrought upon by the sufferings of the *Demetrius*.

And yet here was an admirable company lending all their skill to the uplifting of a work that had not enough inherent buoyancy to float of itself.

The conclusion in my mind was this—how admirably Annie Robe would play the real *Demetrius* to a good and genuine *Othello*.

You may call to mind that I said a year ago, when writing of this lady, that she could play *Demetrius*.

There is a great deal of psychic force in her. Some of her touches are subtle and magnetic, and if she did not whine and whimper to excess she might achieve passing triumphs that would remind us of Clara Morris in her earlier pathway.

I believe Mr. Sanger tried to secure Annie Robe for the heroine in Steele Mackaye's play of *Anarchy*. There was a great deal of sagacity in that attempt, and it probably originated in Mackaye's discriminating brain. But she wanted five hundred dollars a week, from which I infer that the beautiful and intellectual head is prematurely enlarged.

Which is a great shame. Miss Robe is by no means a Rachel yet, but when I saw *Anarchy* played last week in Buffalo I regretted very much that she had not been in the role of *Dianne* for her own sake. The performance needed just the one touch of feminine power that she would have given it.

A very charming actress, Miss Genevieve Lytton, had been selected to play the part. Here it was that "personal charm," as Mr. Mackaye phrases it, overcame all objections. She must have been selected on account of her appearance.

Alas! how much the masculine judgment has to answer for to Art in making these decisions. Miss Lytton had no record—at least none that warranted this experiment with an almost tragic role. But when she walked on in the first act as *Dianne* she was literally a dream of beauty. I don't remember anything of late years that has made such a deep and instant impression on the eye as did that woman in her dreamy Directory dress and her misty hair, that seemed to be woven of cobwebs.

The general understanding was that she had floated on this downward fashion. When she removed the cloudy hair, and her Greek head and shoulders appeared in profile, she looked like Helen of Troy. A single red rosebud burnt in her hair. She was draped like *Proserpine*, and a more ethereal, classic vision we all felt had not been seen outside of Thorvaldsen's atelier.

But that was nearly all there was to it. Everybody began to forgive her for not being able to act the part of *Dianne*. She was just too sweet for anything—even for utterance.

But it was utterance that the play called for. What a lot of sins these personal charms will have to answer for when things come to be adjusted. How many playwrights, managers, critics, audiences, will rise up against and say, You made us lie, you know you did.

We swore by your art when we were thinking of the curve of your neck; we talked of your possibilities when we were dreaming of your physique; we were dazzled, confused, deluded, and you did it with your little rosebud in your lustrous hair.

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